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FLONZALEY FAVORITE

Encore Albums

By

ALFRED POCHON

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CARL FISCHER

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MUS

Andante

3

(from the String Quartet in E flat Major)

Bass

CARL von DITTERSDORF
Revised by ALFRED POCHON

Andante

p

pp

(A) pizz. *pp* *cresc.*

mf *pp*

(B) arco *mf*

pp

(C) pizz. *pp* *cresc.*

f *pp*

(D) pizz. *pp*

arco *rit.*

(from String Quartet No. 2)

Revised by ALFRED POCHON

Tempo di minuetto

Minuetto D.C. sin' al Fine
senza repetizione

Fine

Trio (tacet)

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(from the String Quartet in E minor, Op. 44, No. 2)

Fingering, bowing and phrasing
by A. POCHON

Allegro di molto (♩.=72)

30

1st Violin

cresc.

f

dim.

(A) pizz.

p

4

BASS

5

musical score for Bass, measures 1-25. The score is written in bass clef with a key signature of three sharps (F#, C#, G#). It includes various dynamics, articulations, and performance instructions.

Measures 1-25:

- Measures 1-4: *cresc.* (crescendo), *ff* (fortissimo).
- Measure 5: *sf* (sforzando).
- Measures 6-10: *sf* (sforzando).
- Measures 11-15: *f* (forte).
- Measures 16-20: *p* (piano), *pp* (pianissimo), *ppp* (pianississimo).
- Measures 21-25: *f sempre* (forte sempre), *f* (forte).

Rehearsal marks and section labels:

- Section C: Measures 1-4.
- Section D: Measures 8-16.
- Section E: Measures 18-20.
- Section F: Measures 21-25.

Performance instructions:

- pizz.* (pizzicato) at measure 18.
- arco* (arco) at measure 21.
- 1st Violin* (1st Violin) at measure 21.

Measure numbers: 8, 16, 18, 15, 25.

Andantino Grazioso

(from the String Quartet, Op. 3, No. 1)

Bass

HAYDN - POCHON

Andantino grazioso

pizz.

p

mf

arco

pizz.

p

f

arco

(A) 6

p

3

(B)

p

4 2 4

3

pp

(C)

2 4 0

più f

2

f

rit. molto

f

p

pp

pizz.

Interludium in Modo Antico

7

INTERLUDE IN ANCIENT MODE

(from Five Novellettes, Op. 15, No. 3)

Bass

ALEXANDER K. GLAZOUNOW

Revised by ALFRED POCHON

Andante (♩ = 58)

mf

8 (A) 3 *f*

7 (B) *f*

4 *dim.*

4 *ff* *f* (C)

6 *f*

(D) *f* *dim.*

rall. *p* *ff*

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Song of the Volga Boatmen

Bass

RUSSIAN FOLK-SONG

Transcribed by ALFRED POCHON

Andante (*quasi adagio*) (♩ = 72)

Tempo animato

11 (A) 10 (B) 1

mf

più f

4 1 (C) *ff*

pizz. rit. 2

(D) *Tempo I.* pizz. *pp*

3 (E) 9

(F) *Più lento* 2 *espressivo* 1 2 4 *mf* *f* *dim. sempre*

1 *e calando* *p* *dim.* *rit.* *pp*

Larghetto

Bass

(from the String Quartet, Op. 33, No. 4)

LUIGI BOCCHERINI

Revised by ALFRED POCHON

Larghetto

The musical score is written for a single bass line in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Larghetto'. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), *f sostenuto* (sustained forte), and *rit.* (ritardando). Articulations include *pizz.* (pizzicato) and *arco* (arco). Fingerings are indicated by numbers 1, 4, 1, 7, 2, 3, and 10. Rehearsal marks A, B, C, D, E, and F are placed above the staves. The score begins with a treble clef and a key signature of two flats, followed by a 6/8 time signature. The first staff starts with a *p* dynamic and a *pizz.* marking. The second staff has a *p* dynamic. The third staff has a *mf* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *f sostenuto* dynamic. The seventh staff has a *mf* dynamic. The eighth staff has a *p* dynamic and a *rit.* marking.

Nocturne

Bass

(from the Second String Quartet in D major)

Andante ($\text{♩} = 60$)ALEXANDER P. BORODINE
Adapted and edited by A. POCHON

23 (A) *p*

15 (B) *Più mosso* *pp* *p* *mf* *f*

pp

(C) 27 *f crescendo* *calando*

1st Violin

ff

2 7 (D) 22

(E) *p*

rit. *dim.* *perdendosi*

Bass

Berceuse

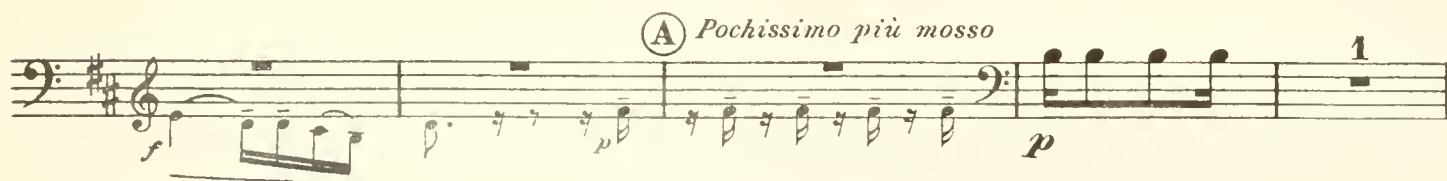
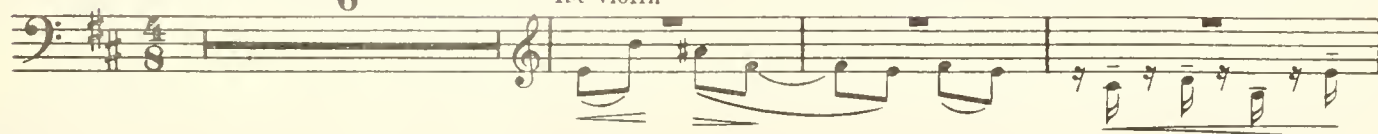
(on a Russian Theme)

M. D'OSTEN-SACKEN
Revised by ALFRED POCHON

Molto lento (♩ = 69)

6

1st Violin



Bass

Irish Reel

ALFRED POCHON

Lively ($\text{♩} = 120$)

pizz.

f mf $pizz.$ f sf f mf f sf mf f p f p f ff

The sheet music is written for Bass and consists of several staves. The key signature has one sharp (F#). The piece begins with a forte (*f*) dynamic and includes markings for *ff marcato* and *sonore*. Section markers (C), (D), (E), (F), (G), and (H) are placed at various points. Section (D) is titled "Un poco più tranquillo" and includes a measure rest of 11 measures. Section (E) is titled "Tempo I" and includes a measure rest of 8 measures. Section (F) includes a measure rest of 14 measures. Section (G) includes a measure rest of 14 measures. Section (H) includes a measure rest of 3 measures. The piece concludes with a *fff* dynamic marking.

Dynamics: *f*, *ff marcato*, *sonore*, *p*, *f*, *p*, *ff*, *dim. e calando poco a poco*, *fff*.

Section Markers: (C), (D) Un poco più tranquillo, (E) Tempo I, (F), (G), (H).

Measure Rests: 11, 8, 14, 14, 3.

Other markings: *sul D*, *ff tempo (quasi vivace)*.

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Violin I

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Andante

(from the String Quartet in E flat Major)

1st Violin

CARL von DITTERSDORF
Revised by ALFRED POCHON

Andante

p espressivo III - *dolce* *pp* *cresc.* *mf* *pp* *mf* *pp* *mf* *pp* *f* *pp* *rit.* *pp*

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Minuet

1st Violin

(from String Quartet N^o 2) *

WOLFGANG AMADEUS MOZART

Revised by ALFRED POCHON

Tempo di Minuetto

The musical score for 'The Rose Tree' is presented in a single system with seven staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *p* (piano) are indicated. A trill is marked with 'tr' on the fourth staff. A section labeled 'A' is marked with a circled 'A' on the fifth staff. The piece concludes with a double bar line and the word 'Fine'.

Trio

cantabile

1110 *cantabile*

p

B *alla punta*

pp

f *mf* *rit.* *pp*

*Minuetto D.C. sin'al Fine
senza repetizione.*

*) Composed in 1772

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Scherzo

5

(from the String Quartet in E minor, Op. 44, N^o 2)

1st Violin

F. MENDELSSOHN

Fingering, bowing and phrasing
by A. POCHON *

Allegro di molto (♩ = 72)

The musical score for the 1st Violin part of the Scherzo by F. Mendelssohn is presented in 10 staves. The key signature is E minor (three sharps: F#, C#, G#) and the time signature is 2/4. The tempo is marked 'Allegro di molto' with a quarter note equal to 72 beats per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *stacc.* (staccato), *ten.* (tenuto), *sf* (sforzando), and *pp* (pianissimo). Articulation is indicated by slurs and accents. Fingering is shown with numbers 0, 1, 2, 3, and 4. The score is divided into two main sections: Section A, which begins at the first measure and ends at the tenth measure, and Section B, which begins at the eleventh measure and ends at the twentieth measure. A 'I corde' marking appears at the eighteenth measure. The score concludes with a final cadence in the twentieth measure.

* When playing this composition in public, the name of its composer and editor must be jointly mentioned on the program THE PUBLISHERS

1st VIOLIN

p *cresc.*
al *f*
f
f
ff *sf* *cresc.*
 (C) *ff* *sf* *sf*
sf *f* *p*
pp *ppp* *pp dolce*
dolce
pp
 (D) *pp*
 ? momentary pause
cresc.

1st VIOLIN

7

4 0 *al* *f* *sempre* *f* *f* *ten.*

p *stacc.* *sf*

sf *sf* *dim.*

pp *cresc.*

f

p (E)

cresc.

pp

(F) *pp* *pizz.*

ppp

Andantino Grazioso

(from the String Quartet, Op. 3, N^o 1)1st Violin

Andantino grazioso

HAYDN-POCHON

The musical score for the 1st Violin part of "Andantino Grazioso" is written in G major (one sharp) and 6/8 time. The tempo is "Andantino grazioso". The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is "Andantino grazioso". The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *più f* (più forte). It also features articulations like trills (*tr*) and slurs. Rehearsal marks are indicated by Roman numerals I and II. Section markers A, B, and C are circled. The piece concludes with a *rit. molto* (ritardando molto) marking and a final *pp* (pianissimo) dynamic.

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Interludium in Modo Antico

INTERLUDE IN 'ANCIENT MODE

1st Violin

(from Five Novellettes, Op. 15, N^o 3)

ALEXANDER K. GLAZOUNOW

Revised by ALFRED POCHON

Andante (♩ = 58)

IV- - - - - 2 - - - - - 1

f 2 *p*

1 *p*

③ *pp* *f*

2 1 Viol. II II- 0 1

p 2 3 *p*

① 0 # 1 2 *f* *dim.* 1 *dolce* *p*

1 ① *mf cresc.* *ff* *rall.* *f* ① *C* *V*

con sord: *a tempo* *mf* *p* *pp dim.* *ppp*

cresc. *mf* 3 1

1 1 2 ① *f* *D*

dim. *senza sord: f espress.* *rall.* *p* *ff* 1 1

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Song of the Volga Boatmen

1st Violin

RUSSIAN FOLK-SONG

Transcribed by ALFRED POCHON

Andante (quasi adagio, $\text{♩} = 72$)

pp *dolcissimo*
poco *p*
 (A) *dolce* *pp* *espress.* *rit.* (B) *tempo animato* *mf*
più f
 (C) *tr.* *tr.* *ff* *rit. molto*
 (D) *tempo* *ppp* *dolcissimo* *calando poco a poco*
allarg. (E) *tempo* *p* *ma sostenuto* *molto*
 (F) *più lento* *mf*
 IV - - *dim. sempre e calando* *espress.*
p *dim.* *rit.* *morendo* *pp*

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Larghetto

(from the String Quartet, Op. 33, No. 4)

1st Violin

LUIGI BOCCHERINI

Revised by ALFRED POCHON

Larghetto

p molto espressivo

p

mf

p

cresc.

mf

dim.

p

f

p

f

pp

f

pp

mf

p

p

cresc.

f

mf

p

rit.

pp

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Nocturne

(from the Second String Quartet in D major)

1st. Violin

ALEXANDER P. BORODINE

Adapted and edited by A. POCHON

Andante ($\text{♩} = 60$)

V. Cello

10 8 19 20 21 22 23

p cant. e espress.

pp

rall. *a tempo* *più mosso* *appass. e risoluto*

cresc. *fp*

f *tr*

pp *f cresc.* *calando ff a tempo*

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1st. VIOLIN

13

Sul tasto
II corde

p *f* *pp cantabile e dolce*

p *f* *risoluto* *dim.* *p*

f *risoluto* *ff* *tr* *tr* *tr*

tr *dim.* *perdendosi* *fp* *calando* *tr* *Tempo I.* *dolce* *p*

fp *f* *p*

pp dolce

calando

pp dolce *molto espressivo*

dim. perdendosi
rit. poco a poco.

Berceuse

on a Russian Theme

1st Violin

M. D'OSTEN - SACKEN

Revised by ALFRED POCHON

Molto lento (♩ = 69)

con sord:

p *dim.* *3* *pp* *f* *ten.* **A** *Pochissimo più mosso* *p* *f* *accel.* *p* *rit.* *2* *Tempo I* *pp* *3* *3* *dolce* *rall.* *f* *molto tranquillo* **B** *Tempo I* *p* *f* *p* *pp* *pizz.* *p* *sfz*

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Irish Reel

Lively ($\text{♩} = 120$)

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1st VIOLIN

(C)

pp

pizz.

f p f p f p f p

ff allarg.

(D) Un poco più tranquillo

arco

p

pizz.

p

(E) Tempo I

arco

p

pizz.

f

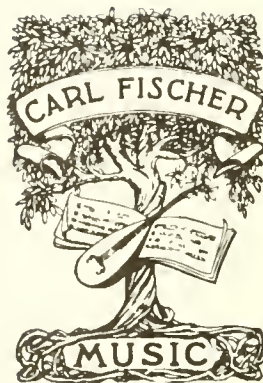
arco

f

1st VIOLIN

17

dolce
(F)
pp
p
mf
ff
(H)
f
pp
rit. poco a poco
pp
ppp
ff tempo (quasi vivace)
fff
pizz.



Violin 2

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FLONZALEY QUARTET

FAVORITE ENCORE ALBUMS

BY

ALFRED POCHON

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9. BARBERINI'S MINUET JOHANN ADOLF HASSE
10. FINALE from the Quartet in G Minor Op. 74,
No. 3 (Rider's Quartet) JOSEPH HAYDN

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THE *FLONZALEY QUARTET*, INTERNATIONALLY FAMOUS AS ONE OF THE FOREMOST STRING ENSEMBLES OF MODERN TIMES, FREQUENTLY VARIED ITS CONCERT REPERTOIRE OF SERIOUS WORKS WITH THE PERFORMANCE OF SHORT NUMBERS IN LIGHTER VEIN AS "ENCORES."

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MUS

3

Andante

(from the String Quartet in E flat Major)

2nd Violin

CARL von DITTERSDORF

Revised by ALFRED POCHON

Andante

The musical score for the 2nd Violin part is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The tempo is marked 'Andante'. The score consists of 11 staves of music. Dynamics include *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). The score features various musical notations such as slurs, ties, and fingerings. Specific sections are marked with letters A, B, C, and D in circles. The piece concludes with a final cadence marked 'rit.' and 'pp'.

(from String Quartet N^o 2) *

WOLFGANG AMADEUS MOZART
Revised by ALFRED POCHON

The musical score for 'The Rose Tree' is presented in five staves, all in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *p* (piano) are indicated. Fingerings are shown with numbers 1 and 2. A 'Solo' section is marked above the third staff, and a circled 'A' indicates a specific measure. The piece concludes with a 'Fine' marking and a double bar line.

Trio

cantabile

p

(B)

alla punta

pp

f

mf

rit.

pp

*Minuetto D. C. sin'al Fine
senza repetizione.*

Scherzo

5

(from the String Quartet in E minor, Op. 44, No. 2)

2nd Violin

F. MENDELSSOHN

Fingering, bowing and phrasing
by A. POCHON

Allegro di molto (♩ = 72)

The musical score for the 2nd Violin part of the Scherzo by F. Mendelssohn is written in E minor (three sharps) and 3/4 time. The tempo is Allegro di molto, with a quarter note equal to 72 beats per minute. The score consists of 11 staves of music. It begins with a forte (f) dynamic and a series of sixteenth-note patterns. The dynamics fluctuate throughout, including piano (p), sforzando (sf), pianissimo (pp), mezzo-piano (mp), and tenuto (ten.). There are several slurs and accents throughout the piece. Rehearsal mark A is placed above the 7th staff, and rehearsal mark B is placed above the 9th staff. The piece concludes with a 'un poco marcato' instruction.

2nd VIOLIN

Musical score for 2nd Violin, page 6. The score consists of 12 staves of music in D major (two sharps). It features various musical notations including dynamics (*p*, *cresc.*, *f*, *ff*, *sf*, *dim.*, *pp*, *ppp*, *dolce*, *f sempre*), articulation (accents, slurs), and fingerings (4, 3, 2, 1, 0). There are also performance instructions like "momentary pause" and "cresc.".

2nd VIOLIN

7

1

sf *p* *sf* *sf*

sf *pp* *cresc.* *f*

p *p*

pp *pp*

pp *pp*

pp *pizz.* *ppp*

Andantino Grazioso

(from the String Quartet, Op. 3, N° 1)

2nd Violin

HAYDN - POCHON

Andantino grazioso

p *mf* *f* *p* *pp* *p* *pp* *p* *più f* *f* *rit. molto* *pp*

A **B** **C**

cantabile

Interludium in Modo Antico

INTERLUDE IN ANCIENT MODE
(from Five Novellettes, Op. 15, N^o 3)

2nd Violin

ALEXANDER K. GLAZOUNOW
Revised by ALFRED POCHON

Andante (♩ = 58)

III - - - - -
IV - - - - -
V - - - - -
III - - - - -
IV - - - - -
IV - - - - -
con sord:
a tempo
p = mf
senza sord:
rall.

mf *pp* *p* *f* *dim.* *ff* *mf* *p* *pp* *ppp* *f* *f* *pp* *ff*

rall. *a tempo* *con sord:* *senza sord:* *rall.*

dim. *ppp* *p = mf*

f *f* *p* *ff*

Song of the Volga Boatmen

2nd Violin

RUSSIAN FOLK-SONG

Transcribed by ALFRED POCHON

Andante (quasi adagio, $\text{♩} = 72$)

IV $\overline{\text{con espressione}}$

p pizz. *pp* arco *poco*

pp *dolce*

rit.

(B) *tempo animato* *mf* *più f*

(C) *ff* *calando poco a poco* *rit. molto*

(D) *Tempo I* *pp* pizz.

arco *allargando* **(E)** *tempo* *molto* *p* *ma sostenuto ed espress.*

(F) *più lento* *f* *mf*

dim. sempre e calando *espressivo* *dim.* *rit.* *morendo* *pp*

Larghetto

(from the String Quartet, Op. 33, N^o 4)

2nd Violin

LUIGI BOCCHERINI

Revised by ALFRED POCHON

Larghetto
molto espressivo

The musical score for the 2nd Violin part of 'Larghetto' by Luigi Boccherini, Op. 33, No. 4, is presented in 11 staves. The key signature is one flat (F major), and the time signature is 6/8. The tempo is marked 'Larghetto' and the expression is 'molto espressivo'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo), as well as crescendo and decrescendo markings. The score is divided into sections labeled A through F, with section A starting at measure 15 and section F ending at measure 45. The score also includes a section labeled 'IV sostenuto' at measure 35. The score concludes with a *rit.* (ritardando) marking at measure 45.

Nocturne

(from the Second String Quartet in D major)

2nd. Violin

ALEXANDER P. BORODINE

Adapted and edited by A. POCHON

Andante (♩ = 60)

mf *p* *segue*

pp

calando *a tempo* (A) *p* 1 0

pp 3 1

dim. *rall. a tempo* (B) *più mosso* Viol. 1. *tr* 3 4

appass. e risoluto *mf* *f* *tr* 3 3 3 1

tr 2 *tr* 3 *tr* 2 *tr* 1 *pp* 0

f cresc. *tr* 1 3 2 2 *calando* *tr*

(C) *a tempo* *ff* *p* *segue* 1 2 *pp*

1 *risoluto*
f *>*

segue
p *p*

risoluto
fp *f* *mf*

ff *dim.*

2 1 2 *calando* (D) *Tempo I.*
p *f* *fp* 3 3 3

pp

calando (E) *tempo* 5 Viol. I.
pp

2 0 2 *rit. poco a poco* *dim. perdendosi*
p *3*

2nd Violin

Berceuse

(on a Russian Theme)

M. D'OSTEN - SACKEN
Revised by ALFRED POCHON

Molto lento (♩ = 69)

con sord:

p *dim.* *pp*

f

A *Pochissimo più mosso*
pten.

f accel.

p *rit.* *Tempo I*
p dolce

rall. f molto tranq. **B** *Tempo I*
p

p

pizz.
f marcato *p*

Irish Reel

2nd Violin

ALFRED POCHON

Lively (♩ = 120)

The musical score for the 2nd Violin part of 'Irish Reel' is written in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first six staves are marked 'f' (forte) and feature various rhythmic patterns, including eighth and sixteenth notes, and triplets. The seventh staff begins with a 'p' (piano) dynamic and includes a section marked 'A dolce' (Andante dolce). The eighth staff continues the piece with a mix of dynamics and includes a final measure with a '0' (coda) symbol. The score is written for a 2nd Violin part.

2nd VIOLIN

(B)

mf *f* *ff* *sonore* *f* *pp* *ten.* *pizz.* *f* *p* *cresc. molto* *ff* *arco* *p* *allarg. 2*

(C)

pp *ten.* *pizz.* *f* *p* *cresc. molto* *ff* *arco* *p* *allarg. 2*

(D) Un poco più tranquillo

semplice *molto legato* *pizz.* *p*

2nd VIOLIN

17

(E) Tempo I
 arco

p

mf

f

ff ten. *pp*

pizz. *p* arco *p*

(G) *p cresc. poco a poco*

ff *ff*

f *p* *rit. poco a poco*

pp *ff* *fff* *pizz.*

tempo (quasi vivace)

HAENDEL: FLESCH

Transcriptions for Violin and Piano Piano Parts arranged by BRUNO EISNER

- | | | |
|------------|---|----------|
| PRAYER, | Vouchsafe O Lord
from the "Te Deum" | (B 2054) |
| PASTORALE, | Beneath the Vine
from "Solomon" | (B 2055) |
| LAMENTO, | Who calls my parting Soul
from "Esther" | (B 2056) |
| ARIA, | O had I Jubal's Lyre
from "Joshua" | (B 2057) |
| ARIA, | He shall feed His Flock
from "The Messiah" | (B 2058) |
| MARCIA, | There the brisk sparkling Nectar drain
from "The Choice of Hercules" | (B 2059) |

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JASCHA HEIFETZ

Arrangements - Transcriptions

VIOLIN CADENZAS

(Unaccompanied)

- BRAHMS, J.
Cadenza for the Violin Concerto,
Op. 77 (B2747)
- MOZART, W. A.
Cadenzas (Concerto No. 4 in D
Major) (B2414)

VIOLIN and PIANO

- ACIIRON, J.
From the Children's Suite (B2361)
Contents: Jumping with Tongue
out—Sleep my Puppy—Birdies—
March of Toys—Mamma, tell a
Fairy Tale—The Top—The Cara-
van—Parade with Presents.
- AGUIRRE, J.
Huella (B2608)
- ALBENIZ, I.
El puerto (from "Iberia") (B2360)
Navarra (B2248)
Sevilla (B2234)
- ARENSKY, A.
Tempo di valse (B2222)
- BACH, J. S.
Air (from Suite No. 3) (B2737)
Prelude (Partita III) (B2478)
Prelude No. 8 (from "The Well-
tempered Clavichord") (B2689)
Sarabande (from English Suite No.
3) (B2310)
Gavotte and Musette (from
English Suite No. 3) (B2311)
Sarabande (from English Suite
No. 6) (B2401)
2 Gavottes (from English Suite
No. 6) (B2402)
- BAX, A.
Mediterranean (B2298)
- BEETHOVEN, L. v.
Folk Dance (B2649)
Minuet (in D major) (B2688)
Contra-Dance (B2704)
- BORODIN, A.
Serenade (from Piano Suite)
(B2687)
- BRAHMS, J.
Contemplation (B2432)
- CASTELNUOVO-TEDESCO, M.
Ritmo di Tango (B3252)
Sea-Murmurs (B2303)
Tango (B2304)
- CHOPIN, F.
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- DEBUSSY, C.
Beau soir (B2334)
L'Après-midi d'un faune (Extrait
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La Chevelure (B2799)
Golliwogg's Cake-Walk (B2610)
- DEEP RIVER
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- DINICU-HEIFETZ
Hora staccato (Roumanian) (B2224)
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Humoreske (B2406)

- FOSTER, S.
Jeanie with the Light Brown Hair
(B2491)
Old Folks at Home (B2492)
- GLUCK, C.
Sonata (B2653)
- GODOWSKY, L.
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HORA STACCATO

(Dinicu-Heifetz)

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- Eb Alto Saxophone and Piano
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- Orchestra (arr. by A. Schmid, ed. by
J. Heifetz) (C 90) Small Orchestra
Full Orchestra
Symphonic Orchestra
- Dance Orchestration (Arr. by Paul
Weirick)
- Band (Arr. by David Bennett) (J 454)

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Andante

(from the String Quartet in E flat Major)

Viola

CARL von DITTERSDORF

Revised by ALFRED POCHON

Andante

p

pp

pp

cresc.

mf

pp

mf

pp

pp

cresc.

f

pp

rit.

pp
espressivo

(from String Quartet N^o 2)*

Viola

WOLFGANG AMADEUS MOZART
Revised by ALFRED POCHON

Tempo di Minuetto

The image displays a musical score for 'The Swan' by Charles Ives, arranged for piano. The score is divided into two main sections: a solo piano section and a Trio section.

Section 1 (Solo Piano):

- Staff 1:** Begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The first measure is marked *f* (forte), and the second measure is marked *p* (piano).
- Staff 2:** Continues the melody, marked *f* (forte) and *(f)* (forte).
- Staff 3:** Continues the melody, marked *p* (piano).
- Staff 4:** Continues the melody, marked *pp* (pianissimo), *f* (forte), and *p* (piano).
- Staff 5:** Continues the melody, marked *p* (piano), *f* (forte), and *Fine*.

Section 2 (Trio):

- Staff 6:** Labeled 'Trio' and 'alla punta'. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked 'Andante'. The first measure is marked *p* (piano).
- Staff 7:** Continues the melody, marked *pp* (pianissimo).
- Staff 8:** Continues the melody, marked *pp* (pianissimo).
- Staff 9:** Continues the melody, marked *f* (forte), *mf* (mezzo-forte), and *pp* (pianissimo).

★) Composed in 1772

*Minuetto D.C. sin'al Fine
senza repetizione.*

32905-4

Carl Fischer Inc., New York

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Scherzo

(from the String Quartet in E minor, Op. 44, No 2)

Viola

F. MENDELSSOHN

*Fingering, bowing and phrasing
by A. POCHON*

Allegro di molto (♩. = 72)

The musical score for the Viola part of the Scherzo by F. Mendelssohn is presented in 12 staves. The key signature is E minor (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro di molto' with a metronome indication of 72 beats per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *sf* (sforzando), and *pp* (pianissimo). Articulations like accents and staccato are used throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is published by Carl Fischer Inc., New York.

VIOLA

Musical score for Viola, measures 1-12. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It features various dynamics including *f*, *ff*, *sf*, *p*, and *pp*, along with performance markings like *molto*, *crescendo*, and *al*. Fingerings and bowings are indicated throughout.

Measure 1: *f* *>* *f* *sf* *molto* *crescendo* *al*
 Measure 2: *f* *sf* *sf*
 Measure 3: *f*
 Measure 4: *ff* *sf* *sf*
 Measure 5: *cresc.*
 Measure 6: *ff* *sf*
 Measure 7: *sf* *sf*
 Measure 8: *f* *ff* *ff* *p*
 Measure 9: *pp* *ppp*
 Measure 10: *pp*
 Measure 11: *pp*
 Measure 12: *cresc.*

Circled letters C and D are placed below measures 5 and 11 respectively.

9 momentary pause

VIOLA

Violin score for Viola, measures 1-12. The music is in 3/4 time and D major. The score consists of 12 staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked *sempre f*. The first staff contains measures 1-4, with a first ending bracket over measures 3-4. The second staff contains measures 5-8, with a first ending bracket over measures 7-8. The third staff contains measures 9-12, with a first ending bracket over measures 11-12. The fourth staff contains measures 13-16, with a first ending bracket over measures 15-16. The fifth staff contains measures 17-20, with a first ending bracket over measures 19-20. The sixth staff contains measures 21-24, with a first ending bracket over measures 23-24. The seventh staff contains measures 25-28, with a first ending bracket over measures 27-28. The eighth staff contains measures 29-32, with a first ending bracket over measures 31-32. The ninth staff contains measures 33-36, with a first ending bracket over measures 35-36. The tenth staff contains measures 37-40, with a first ending bracket over measures 39-40. The eleventh staff contains measures 41-44, with a first ending bracket over measures 43-44. The twelfth staff contains measures 45-48, with a first ending bracket over measures 47-48. The score includes various dynamics: *sempre f*, *p*, *f*, *sf*, *dim.*, *pp*, *cresc.*, *p*, *cresc.*, *p*, *pp*, *dolce*, *pp*, *pizz.*, and *ppp*. The score also includes various articulations: accents, slurs, and fingerings. The score is written for a single violin.

sempre *f*

p *f*

sf *sf* *sf* *dim.*

pp

cresc. *f*

p

cresc. *p*

pp *dolce*

pp *pizz.* *ppp*

Andantino Grazioso

(from the String Quartet, Op. 3, N^o 1)

Viola

HAYDN - POCHON

Andantino grazioso

p *mf* *p*

mf *p* (A)

p

pp *p* (B) *pp*

p (C) 2

più f *cantabile* *f*

f *p* *pp* *rit. molto*

INTERLUDE IN ANCIENT MODE
(from *Five Novellettes*, Op. 15, N^o 3)

ALEXANDER K. GLAZOUNOW
Revised by ALFRED POCHON

Solo

82907-4

Song of the Volga Boatmen

Viola

RUSSIAN FOLK-SONG
Transcribed by ALFRED POCHON

Andante (quasi adagio, $\text{♩} = 72$)

pp *poco*

A *dolce* *pp* *rit.* *mf* **B** *tempo animato*

più f **C** *marcato* *ff* *tr* *calando*

poco a poco *rit. molto* **D** *tempo molto espressivo* *pp*

poco *molto* *allargando* **E** *tempo* *pma sostenuto*

F *più lento* *mf* *dim. sempre e calando* *Solo* *rit.* *morendo* *pp* *espressivo molto* *dim.*

Larghetto

(from the String Quartet, Op. 33, N^o 4)

Viola

LUIGI BOCCHERINI

Revised by ALFRED POCHON

Larghetto

The musical score for the Viola part is written in B-flat major (two flats) and 6/8 time. The tempo is marked "Larghetto". The score consists of ten staves of music, with various dynamics and articulations.

- Staff 1:** Starts with a piano (*p*) dynamic. The first measure has a fermata. The staff ends with a trill marked with a 'V'.
- Staff 2:** Marked with a circled 'A'. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, and then a decrescendo (*dim.*).
- Staff 3:** Marked with a circled 'B'. It begins with a piano (*p*) dynamic and ends with a trill marked with a 'V' and the marking *p dolce*.
- Staff 4:** Marked with a circled 'C'. It begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a piano (*p*) dynamic.
- Staff 5:** It begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic, then a forte (*f*) dynamic, and ends with a piano (*p*) dynamic.
- Staff 6:** Marked with a circled 'D'. It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and ends with a piano (*p*) dynamic.
- Staff 7:** It begins with a forte (*f*) dynamic, followed by a piano-piano (*pp*) dynamic, and ends with a piano (*p*) dynamic.
- Staff 8:** Marked with a circled 'E'. It begins with a piano (*p*) dynamic, followed by a piano (*p*) dynamic, and ends with a crescendo (*cresc.*).
- Staff 9:** It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a mezzo-forte (*mf*) dynamic, and ends with a forte (*f*) dynamic.
- Staff 10:** Marked with a circled 'F'. It begins with a piano (*p*) dynamic, followed by a piano (*p*) dynamic, and ends with a piano-piano (*pp*) dynamic.

Nocturne

11

(from the Second String Quartet in D major)

Viola

ALEXANDER P. BORODINE

Adapted and edited by A. POCHON

Andante ($\text{♩} = 60$)

mf *p* *2 segue*

pp

p *1* *2* *3*

pp

dim. *rall.* *a tempo più mosso* *cresc.*

p *mf* *f*

pp

f cresc. *calando* *a tempo* *ff p*

VIOLA

f *risoluto* *pp*
pp *Solo* *p cantabile* *fz*
fp *risoluto* *fp*
ff *dim.* *p cantabile*
calando *Tempo I.* *f f p*
segue
pp
calando
a tempo *pp* *segue*
p *rit. poco a poco* *perdendosi*

Berceuse

(on a Russian Theme)

Viola

Molto lento (♩ = 69)

M. D'OSTEN-SACKEN
Revised by ALFRED POCHON

espressivo
p con sordino *dim.* *pp*

f *p*

① *pochissimo più mosso*

cresc. *f accel.* *p*

rit. *Tempo I.* *pizz.* *arco*

rall. tranq. Tempo I *f* *p*

f *mf* *pp*

pizz. *sfz* *p*

To the Letz Quartet

Viola

Irish Reel

ALFRED POCHON

Lively (♩ = 120)

The musical score for Viola, titled "Irish Reel" by Alfred Pochon, is in 3/8 time and key of D major. The tempo is marked "Lively (♩ = 120)". The score consists of 12 measures, divided into two sections: A (measures 1-6) and B (measures 7-12).

Measure 1: Starts with a forte (*f*) dynamic. The melody begins with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line has a half note G3 and a half note F3. The measure ends with a mezzo-forte (*mf*) dynamic.

Measure 2: Continues the melody with a quarter note D5, followed by eighth notes E5 and F5, and a quarter note G5. The bass line has a half note E3 and a half note D3. The measure ends with a mezzo-forte (*mf*) dynamic.

Measure 3: Continues the melody with a quarter note A5, followed by eighth notes B5 and C6, and a quarter note D6. The bass line has a half note C3 and a half note B2. The measure ends with a forte (*f*) dynamic.

Measure 4: Continues the melody with a quarter note B5, followed by eighth notes C6 and D6, and a quarter note E6. The bass line has a half note A2 and a half note G2. The measure ends with a mezzo-forte (*mf*) dynamic.

Measure 5: Continues the melody with a quarter note C6, followed by eighth notes D6 and E6, and a quarter note F6. The bass line has a half note F2 and a half note E2. The measure ends with a forte (*f*) dynamic.

Measure 6: Continues the melody with a quarter note D6, followed by eighth notes E6 and F6, and a quarter note G6. The bass line has a half note D2 and a half note C2. The measure ends with a piano (*p*) dynamic.

Measure 7: Section B begins. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The bass line has a half note G3 and a half note F3. The measure ends with a forte (*f*) dynamic.

Measure 8: Continues the melody with a quarter note D5, followed by eighth notes E5 and F5, and a quarter note G5. The bass line has a half note E3 and a half note D3. The measure ends with a forte (*f*) dynamic.

Measure 9: Continues the melody with a quarter note A5, followed by eighth notes B5 and C6, and a quarter note D6. The bass line has a half note C3 and a half note B2. The measure ends with a forte (*f*) dynamic.

Measure 10: Continues the melody with a quarter note B5, followed by eighth notes C6 and D6, and a quarter note E6. The bass line has a half note A2 and a half note G2. The measure ends with a forte (*f*) dynamic.

Measure 11: Continues the melody with a quarter note C6, followed by eighth notes D6 and E6, and a quarter note F6. The bass line has a half note F2 and a half note E2. The measure ends with a forte (*f*) dynamic.

Measure 12: Continues the melody with a quarter note D6, followed by eighth notes E6 and F6, and a quarter note G6. The bass line has a half note D2 and a half note C2. The measure ends with a forte (*f*) dynamic.

VIOLA



VIOLA

Violin score for Viola, measures 1-12. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece begins with a *pizz.* (pizzicato) instruction and a forte (*f*) dynamic. The first staff contains measures 1-4, featuring eighth-note patterns with accents and a crescendo leading to a fortissimo (*ff*) dynamic. The second staff contains measures 5-8, with a mezzo-forte (*mf*) dynamic and a fermata marked with a circled 'F'. The third staff contains measures 9-12, with a piano (*p*) dynamic and a fermata marked with a circled 'G'. The fourth staff contains measures 13-16, with a piano (*p*) dynamic and a fermata marked with a circled 'H'. The fifth staff contains measures 17-20, with a piano (*p*) dynamic and a fermata marked with a circled 'I'. The sixth staff contains measures 21-24, with a piano (*p*) dynamic and a fermata marked with a circled 'J'. The seventh staff contains measures 25-28, with a piano (*p*) dynamic and a fermata marked with a circled 'K'. The eighth staff contains measures 29-32, with a piano (*p*) dynamic and a fermata marked with a circled 'L'. The ninth staff contains measures 33-36, with a piano (*p*) dynamic and a fermata marked with a circled 'M'. The tenth staff contains measures 37-40, with a piano (*p*) dynamic and a fermata marked with a circled 'N'. The eleventh staff contains measures 41-44, with a piano (*p*) dynamic and a fermata marked with a circled 'O'. The twelfth staff contains measures 45-48, with a piano (*p*) dynamic and a fermata marked with a circled 'P'. The thirteenth staff contains measures 49-52, with a piano (*p*) dynamic and a fermata marked with a circled 'Q'. The fourteenth staff contains measures 53-56, with a piano (*p*) dynamic and a fermata marked with a circled 'R'. The fifteenth staff contains measures 57-60, with a piano (*p*) dynamic and a fermata marked with a circled 'S'. The sixteenth staff contains measures 61-64, with a piano (*p*) dynamic and a fermata marked with a circled 'T'. The seventeenth staff contains measures 65-68, with a piano (*p*) dynamic and a fermata marked with a circled 'U'. The eighteenth staff contains measures 69-72, with a piano (*p*) dynamic and a fermata marked with a circled 'V'. The nineteenth staff contains measures 73-76, with a piano (*p*) dynamic and a fermata marked with a circled 'W'. The twentieth staff contains measures 77-80, with a piano (*p*) dynamic and a fermata marked with a circled 'X'. The twenty-first staff contains measures 81-84, with a piano (*p*) dynamic and a fermata marked with a circled 'Y'. The twenty-second staff contains measures 85-88, with a piano (*p*) dynamic and a fermata marked with a circled 'Z'. The twenty-third staff contains measures 89-92, with a piano (*p*) dynamic and a fermata marked with a circled 'A'. The twenty-fourth staff contains measures 93-96, with a piano (*p*) dynamic and a fermata marked with a circled 'B'. The twenty-fifth staff contains measures 97-100, with a piano (*p*) dynamic and a fermata marked with a circled 'C'. The twenty-sixth staff contains measures 101-104, with a piano (*p*) dynamic and a fermata marked with a circled 'D'. The twenty-seventh staff contains measures 105-108, with a piano (*p*) dynamic and a fermata marked with a circled 'E'. The twenty-eighth staff contains measures 109-112, with a piano (*p*) dynamic and a fermata marked with a circled 'F'. The twenty-ninth staff contains measures 113-116, with a piano (*p*) dynamic and a fermata marked with a circled 'G'. The thirtieth staff contains measures 117-120, with a piano (*p*) dynamic and a fermata marked with a circled 'H'. The thirty-first staff contains measures 121-124, with a piano (*p*) dynamic and a fermata marked with a circled 'I'. The thirty-second staff contains measures 125-128, with a piano (*p*) dynamic and a fermata marked with a circled 'J'. The thirty-third staff contains measures 129-132, with a piano (*p*) dynamic and a fermata marked with a circled 'K'. The thirty-fourth staff contains measures 133-136, with a piano (*p*) dynamic and a fermata marked with a circled 'L'. The thirty-fifth staff contains measures 137-140, with a piano (*p*) dynamic and a fermata marked with a circled 'M'. The thirty-sixth staff contains measures 141-144, with a piano (*p*) dynamic and a fermata marked with a circled 'N'. The thirty-seventh staff contains measures 145-148, with a piano (*p*) dynamic and a fermata marked with a circled 'O'. The thirty-eighth staff contains measures 149-152, with a piano (*p*) dynamic and a fermata marked with a circled 'P'. The thirty-ninth staff contains measures 153-156, with a piano (*p*) dynamic and a fermata marked with a circled 'Q'. The fortieth staff contains measures 157-160, with a piano (*p*) dynamic and a fermata marked with a circled 'R'. The forty-first staff contains measures 161-164, with a piano (*p*) dynamic and a fermata marked with a circled 'S'. The forty-second staff contains measures 165-168, with a piano (*p*) dynamic and a fermata marked with a circled 'T'. The forty-third staff contains measures 169-172, with a piano (*p*) dynamic and a fermata marked with a circled 'U'. The forty-fourth staff contains measures 173-176, with a piano (*p*) dynamic and a fermata marked with a circled 'V'. The forty-fifth staff contains measures 177-180, with a piano (*p*) dynamic and a fermata marked with a circled 'W'. The forty-sixth staff contains measures 181-184, with a piano (*p*) dynamic and a fermata marked with a circled 'X'. The forty-seventh staff contains measures 185-188, with a piano (*p*) dynamic and a fermata marked with a circled 'Y'. The forty-eighth staff contains measures 189-192, with a piano (*p*) dynamic and a fermata marked with a circled 'Z'. The forty-ninth staff contains measures 193-196, with a piano (*p*) dynamic and a fermata marked with a circled 'A'. The fiftieth staff contains measures 197-200, with a piano (*p*) dynamic and a fermata marked with a circled 'B'. The fifty-first staff contains measures 201-204, with a piano (*p*) dynamic and a fermata marked with a circled 'C'. The fifty-second staff contains measures 205-208, with a piano (*p*) dynamic and a fermata marked with a circled 'D'. The fifty-third staff contains measures 209-212, with a piano (*p*) dynamic and a fermata marked with a circled 'E'. The fifty-fourth staff contains measures 213-216, with a piano (*p*) dynamic and a fermata marked with a circled 'F'. The fifty-fifth staff contains measures 217-220, with a piano (*p*) dynamic and a fermata marked with a circled 'G'. The fifty-sixth staff contains measures 221-224, with a piano (*p*) dynamic and a fermata marked with a circled 'H'. The fifty-seventh staff contains measures 225-228, with a piano (*p*) dynamic and a fermata marked with a circled 'I'. The fifty-eighth staff contains measures 229-232, with a piano (*p*) dynamic and a fermata marked with a circled 'J'. The fifty-ninth staff contains measures 233-236, with a piano (*p*) dynamic and a fermata marked with a circled 'K'. The sixtieth staff contains measures 237-240, with a piano (*p*) dynamic and a fermata marked with a circled 'L'. The sixty-first staff contains measures 241-244, with a piano (*p*) dynamic and a fermata marked with a circled 'M'. The sixty-second staff contains measures 245-248, with a piano (*p*) dynamic and a fermata marked with a circled 'N'. The sixty-third staff contains measures 249-252, with a piano (*p*) dynamic and a fermata marked with a circled 'O'. The sixty-fourth staff contains measures 253-256, with a piano (*p*) dynamic and a fermata marked with a circled 'P'. The sixty-fifth staff contains measures 257-260, with a piano (*p*) dynamic and a fermata marked with a circled 'Q'. The sixty-sixth staff contains measures 261-264, with a piano (*p*) dynamic and a fermata marked with a circled 'R'. The sixty-seventh staff contains measures 265-268, with a piano (*p*) dynamic and a fermata marked with a circled 'S'. The sixty-eighth staff contains measures 269-272, with a piano (*p*) dynamic and a fermata marked with a circled 'T'. The sixty-ninth staff contains measures 273-276, with a piano (*p*) dynamic and a fermata marked with a circled 'U'. The seventieth staff contains measures 277-280, with a piano (*p*) dynamic and a fermata marked with a circled 'V'. The seventy-first staff contains measures 281-284, with a piano (*p*) dynamic and a fermata marked with a circled 'W'. The seventy-second staff contains measures 285-288, with a piano (*p*) dynamic and a fermata marked with a circled 'X'. The seventy-third staff contains measures 289-292, with a piano (*p*) dynamic and a fermata marked with a circled 'Y'. The seventy-fourth staff contains measures 293-296, with a piano (*p*) dynamic and a fermata marked with a circled 'Z'. The seventy-fifth staff contains measures 297-300, with a piano (*p*) dynamic and a fermata marked with a circled 'A'. The seventy-sixth staff contains measures 301-304, with a piano (*p*) dynamic and a fermata marked with a circled 'B'. The seventy-seventh staff contains measures 305-308, with a piano (*p*) dynamic and a fermata marked with a circled 'C'. The seventy-eighth staff contains measures 309-312, with a piano (*p*) dynamic and a fermata marked with a circled 'D'. The seventy-ninth staff contains measures 313-316, with a piano (*p*) dynamic and a fermata marked with a circled 'E'. The eightieth staff contains measures 317-320, with a piano (*p*) dynamic and a fermata marked with a circled 'F'. The eighty-first staff contains measures 321-324, with a piano (*p*) dynamic and a fermata marked with a circled 'G'. The eighty-second staff contains measures 325-328, with a piano (*p*) dynamic and a fermata marked with a circled 'H'. The eighty-third staff contains measures 329-332, with a piano (*p*) dynamic and a fermata marked with a circled 'I'. The eighty-fourth staff contains measures 333-336, with a piano (*p*) dynamic and a fermata marked with a circled 'J'. The eighty-fifth staff contains measures 337-340, with a piano (*p*) dynamic and a fermata marked with a circled 'K'. The eighty-sixth staff contains measures 341-344, with a piano (*p*) dynamic and a fermata marked with a circled 'L'. The eighty-seventh staff contains measures 345-348, with a piano (*p*) dynamic and a fermata marked with a circled 'M'. The eighty-eighth staff contains measures 349-352, with a piano (*p*) dynamic and a fermata marked with a circled 'N'. The eighty-ninth staff contains measures 353-356, with a piano (*p*) dynamic and a fermata marked with a circled 'O'. The ninetieth staff contains measures 357-360, with a piano (*p*) dynamic and a fermata marked with a circled 'P'. The ninety-first staff contains measures 361-364, with a piano (*p*) dynamic and a fermata marked with a circled 'Q'. The ninety-second staff contains measures 365-368, with a piano (*p*) dynamic and a fermata marked with a circled 'R'. The ninety-third staff contains measures 369-372, with a piano (*p*) dynamic and a fermata marked with a circled 'S'. The ninety-fourth staff contains measures 373-376, with a piano (*p*) dynamic and a fermata marked with a circled 'T'. The ninety-fifth staff contains measures 377-380, with a piano (*p*) dynamic and a fermata marked with a circled 'U'. The ninety-sixth staff contains measures 381-384, with a piano (*p*) dynamic and a fermata marked with a circled 'V'. The ninety-seventh staff contains measures 385-388, with a piano (*p*) dynamic and a fermata marked with a circled 'W'. The ninety-eighth staff contains measures 389-392, with a piano (*p*) dynamic and a fermata marked with a circled 'X'. The ninety-ninth staff contains measures 393-396, with a piano (*p*) dynamic and a fermata marked with a circled 'Y'. The hundredth staff contains measures 397-400, with a piano (*p*) dynamic and a fermata marked with a circled 'Z'.
f *pizz.* *arco* *mf* *p* *ff* *dim.* *ff* *rit. poco a poco* *pp* *ppp* *ff* *fff* *pizz.*
tempo (quasi vivace)

Cello

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FLONZALEY QUARTET

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BY

ALFRED POCHON

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CARL FISCHER

THE *FLONZALEY QUARTET*, INTERNATIONALLY FAMOUS AS ONE OF THE FOREMOST STRING ENSEMBLES OF MODERN TIMES, FREQUENTLY VARIED ITS CONCERT REPERTOIRE OF SERIOUS WORKS WITH THE PERFORMANCE OF SHORT NUMBERS IN LIGHTER VEIN AS "ENCORES."

THE VARIOUS COMPOSITIONS CONTAINED IN THESE ALBUMS REPRESENT THE MOST SUCCESSFUL NUMBERS OF SUCH A NATURE. THEIR REVISION AND REARRANGEMENT BY ONE OF THEIR OWN MEMBERS, *ALFRED POCHON*, ADDS AN UNDENIABLE TOUCH OF AUTHORITY, AND AN INTIMATE INSIGHT INTO THE QUARTET'S ARTISTIC INTERPRETATIONS IS OFFERED BY THE PROVISION OF FINGERING, PHRASING, BOWING AND DYNAMIC MARKS, GENERALLY USED BY THEM.

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MUS

3

Andante

(from the String Quartet in E flat Major)

Violoncello

CARL von DITTERSDORF
Revised by ALFRED POCHON

Andante

p *pp* *pp* *cresc.* *mf* *mf* *pp* *pp* *cresc.* *f* *pp* *pp* *pp* *rit.*

Minuet

(from String Quartet N^o 2)*

Violoncello

WOLFGANG AMADEUS MOZART

Revised by ALFRED POCHON

Tempo di Minuetto

Trio

* Composed in 1772

Minuetto D.C. sin'al Fine
senza ripetizione.

Scherzo

5

(from the String Quartet in E minor, Op. 44, N^o 2)

Violoncello

F. MENDELSSOHN

Fingering, bowing and phrasing
by A. POCHON

Allegro di molto (♩. = 72)

The score is written for the Violoncello part of the Scherzo from the String Quartet in E minor, Op. 44, N^o 2 by F. Mendelssohn. The tempo is Allegro di molto (♩. = 72). The key signature is E minor (three sharps). The time signature is 3/4. The score consists of 12 staves. The first staff begins with a forte (f) dynamic and a 4-measure rest. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a piano (p) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a piano (p) dynamic. The eleventh staff has a piano (p) dynamic. The twelfth staff has a piano (p) dynamic. The score includes various musical notations such as dynamics (f, p, sf, pp, cresc., dim.), articulation (accents, slurs), and fingering (1-4). The piece includes two marked sections, A and B, and ends with the word 'crescendo'.

VIOLONCELLO

Musical score for Violoncello, page 6. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves of music.

Key markings and features include:

- Staff 1:** Starts with a forte (*f*) dynamic. Includes fingerings 2, 1 2 3, and 1 2 3 4.
- Staff 2:** Continues the melodic line with various articulations and dynamics like *sf* and *ff*.
- Staff 3:** Marked with a circled **C**. Includes a *cresc.* (crescendo) marking and a *ff* dynamic.
- Staff 4:** Features a *sf* (sforzando) dynamic and a first ending bracket.
- Staff 5:** Continues with *sf* dynamics and a first ending bracket.
- Staff 6:** Includes a *ff* dynamic and a first ending bracket.
- Staff 7:** Features a *f* dynamic and a first ending bracket.
- Staff 8:** Includes a *p* (piano) dynamic and a first ending bracket.
- Staff 9:** Features a *pp* (pianissimo) dynamic and a first ending bracket.
- Staff 10:** Includes a *ppp* (pianississimo) dynamic and a first ending bracket.
- Staff 11:** Marked with a circled **D** and the word *arco*. Includes a *pizz.* (pizzicato) marking and a first ending bracket.
- Staff 12:** Continues the piece with a first ending bracket.

9 momentary pause

VIOLONCELLO

7

Violoncello musical score page 7. The score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 12 staves of music. The notation includes various dynamics, articulations, and performance instructions.

Staff 1: Starts with a *V* marking. Dynamics: *cresc.*, *f sempre f*. Includes accents and slurs.

Staff 2: Dynamics: *p*, *sf*, *sf*, *sf*. Includes slurs.

Staff 3: Dynamics: *pp*. Includes a slur and a *2* marking.

Staff 4: Dynamics: *cresc.*, *f*. Includes a slur, a *1* marking, and a *4* marking.

Staff 5: Includes fingerings: *1*, *4*, *2*, *4*, *2*, *3*, *1*, *3*. Includes a slur.

Staff 6: Starts with a circled **E**. Dynamics: *p*, *cresc.*, *p*. Includes a *2* marking and a slur.

Staff 7: Includes a *1* marking and a slur.

Staff 8: Dynamics: *pp*. Includes a *4* marking and a slur.

Staff 9: Dynamics: *dimin.*. Includes a circled **F**, a *pizz.* marking, and a *4* marking.

Staff 10: Includes a *1* marking and a slur.

Staff 11: Dynamics: *arco*, *pp*. Includes a *2* marking and a slur.

Staff 12: Dynamics: *pizz.*, *ppp*. Includes a slur.

Andantino Grazioso

(from the String Quartet, Op. 3, N^o 1)

Violoncello

HAYDN - POCHON

Andantino grazioso

The score for the Violoncello part of 'Andantino Grazioso' is written in G major (one sharp) and 6/8 time. It consists of eight staves of music. The tempo and mood are indicated as 'Andantino grazioso'. The piece begins with a piano (*p*) dynamic. The first staff includes a mezzo-forte (*mf*) marking. The second staff features a piano (*p*) dynamic, a forte (*f*) dynamic, and a section marked 'A cantabile'. The third staff continues with a forte (*f*) dynamic. The fourth staff includes a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The fifth staff, marked 'B', begins with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The sixth staff, marked 'C', starts with a piano (*p*) dynamic and includes a 'più *f*' (more forte) instruction. The seventh staff begins with a forte (*f*) dynamic and a second ending marked '2'. The eighth staff concludes with a forte (*f*) dynamic, a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and a section marked 'rit. molto' (ritardando molto) leading to a pizzicato (*pizz.*) ending.

Interludium in Modo Antico

INTERLUDE IN ANCIENT MODE

(from Five Novellettes, Op. 15, No. 3)

Violoncello

ALEXANDER K. GLAZOUNOW

Revised by ALFRED POCHON

Andante (♩ = 58)

mf

p

pp

f

f

dim.

p

cresc. molto

ff

a tempo

f

mf

rall.

Viol. I 1

Solo

f marcato ed espress.

sempre solo

f

dim. f espress.

rall.

p

ff

Song of the Volga Boatmen

Violoncello

RUSSIAN FOLK-SONG
Transcribed by ALFRED POCHON

Andante (*quasi adagio*, ♩ = 72)

The score is written for Violoncello in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music with various performance instructions and dynamic markings.

Staff 1: Starts with *pp* (pianissimo). A crescendo leads to *poco* (a little).

Staff 2: Marked *pp*. Includes a first ending bracket labeled (A) *dolce* (sweetly).

Staff 3: Marked *mf* (mezzo-forte). Includes a second ending bracket labeled (B) *tempo animato espressivo* (tempo, animated, expressive). Starts with *rit.* (ritardando).

Staff 4: Marked *più f* (a bit louder).

Staff 5: Marked *ff* (fortissimo). Includes a third ending bracket labeled (C).

Staff 6: Marked *calando poco a poco* (decreasing a little by little). Includes a fourth ending bracket labeled (D) *Tempo I* (first tempo). Starts with *rit.* and *pizz.* (pizzicato). Marked *pp pizz.* (pianissimo, pizzicato).

Staff 7: Marked *arco* (arco) and *molto* (very). Includes a crescendo and *allarg.* (allargando).

Staff 8: Marked *p ma sostenuto* (piano, but sustained). Includes a fifth ending bracket labeled (E) *tempo* (tempo).

Staff 9: Marked *mf* (mezzo-forte). Includes a sixth ending bracket labeled (F) *più lento* (a bit slower). Marked *Solo espress.* (Solo, expressive).

Staff 10: Marked *dim. sempre e calando* (diminuendo, always, and decreasing). Includes a sequence of measures marked 1, 2, 3, 4 with *rit.* (ritardando). Marked *p* (piano), *dim.* (diminuendo), *morendo* (fading), and *pp* (pianissimo).

Larghetto

(from the String Quartet, Op. 33, N^o 4)

Violoncello

LUIGI BOCCHERINI

Revised by ALFRED POCHON

Larghetto

The score for the Violoncello part of 'Larghetto' by Luigi Boccherini, Op. 33, No. 4, is written in bass clef, 6/8 time, and B-flat major. The tempo is marked 'Larghetto'. The score consists of 11 staves of music, with various dynamics and articulations indicated throughout.

Key features of the score include:

- Staff 1:** Starts with a *p* (piano) dynamic. The melody is marked with a *p* dynamic.
- Staff 2:** Marked with a circled 'A'. Dynamics include *p*, *cresc.* (crescendo), *mf* (mezzo-forte), and *dim.* (diminuendo).
- Staff 3:** Marked with a circled 'B'. Dynamics include *p*, *espress.* (espressivo), and *p*. There are triplets and sixteenth notes.
- Staff 4:** Marked with a circled 'C'. Dynamics include *f* (forte).
- Staff 5:** Dynamics include *p* and *pp* (pianissimo).
- Staff 6:** Marked with a circled 'D'. Dynamics include *p*, *f*, and *p*.
- Staff 7:** Marked with a circled 'E'. Dynamics include *f*, *pp*, and *p*. There is a *v sostenuto* (sostenuto) marking.
- Staff 8:** Dynamics include *p*, *cresc.*, and *f*.
- Staff 9:** Marked with a circled 'F'. Dynamics include *fp* (fortissimo piano), *mf* (mezzo-forte), and *f*.
- Staff 10:** Dynamics include *p* and *pp*. The piece ends with a *rit.* (ritardando) marking.

Nocturne

(from the Second String Quartet in D major)

Violoncello


ALEXANDER P. BORODINE

Adapted and edited by A. POCHON

Andante (♩ = 60)

Solo

mf cantab. ed espressivo

mf  *pp*

mf

calando

a tempo

A

pp

dim.

rall. a tempo

B più mosso

A

mf

pp

2.

a tempo

f *crescendo*

calando

ff

P cantab.

pp

dim. *p*

p cantab. 3 *p* *f* *risoluto*

ff *tr* *tr* *tr*

tr *p* *fp* *f* *calando*

④ Tempo I.

f *mf cantab. espressivo* 3

p dolce 3

calando ⑤ *fp espress. e cantabile* 0 1 3 4 2 1 3

dim. perdendosi
rit. poco a poco

Berceuse

(on a Russian Theme)

Violoncello

Molto lento (♩ = 69)

M. D'OSTEN - SACKEN
Revised by ALFRED POCHON

p con sordino *dim.*

pp

f *p* *Pochissimo più mosso*

f accel. *p* *rit.*

Tempo I *p dolce* *rall.* *f molto tranq. p* *Tempo I*

f

pizz. *f marcato* *p*

Irish Reel

Violoncello

ALFRED POCHON

Lively ($\text{♩} = 120$)

f *pizz.* *mf* *sf* *f* *mf* *f* *mf* *arco* *p* *f* *p* *B* *mf*

VIOLONCELLO

1 4 1

ff *f*

marcato

ff

sonore

1 4

Ⓢ *pizz.*

pp

p sf *p sf* *p sf*

arco

mf *cresc. molto* *ff* *allarg.*

ⓓ Un poco più tranquillo

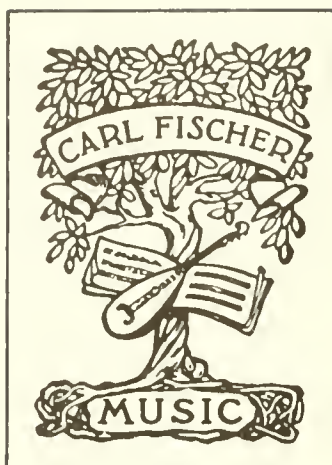
p *Solo* *p*

3 3 4

3 4

17

Musical score for a bassoon part, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various dynamics (p, f, pp, ppv, fff), articulations (accents, slurs), and performance instructions like "dim. e calando poco a poco" and "rit. poco a poco". Rehearsal marks F, G, and H are present. The music concludes with a double bar line and the instruction "ff tempo (quasi vivace)".



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